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VIRGINIA WOOLF'S LITERARY AESTHETICS: THE EPISTEMOLOGICAL ASPECT

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VIRGINIOS WOOLF KŪRYBOS ESTETIKA: PAŽINIMO ASPEKTAS

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Preface

This thesis focuses on the epistemological aspect of Virginia Woolf's (1882-1941) literary aesthetics. The research problem of the thesis is an attempt at the conceptualization of the knowledge of external world, the nature of perception in Woolf's writing and Bertrand Russell's (1872 – 1970) philosophy.

This thesis formulates a new approach to Woolf as a modernist writer, i.e., the epistemological aspect of Woolf's literary aesthetics is analyzed through close reading of Russell's works. Methodologically and theoretically, the semantic relationship between Woolf's aesthetics and Russell's epistemology is closely examined within the framework of the *history of ideas*.

The thesis has been written and defended at Vilnius University, Lithuania, under the supervision of prof. dr.Regina Rudaitytė. The thesis came out with the help of three scholarships (the Soros scholarship, the British Council fellowship, and the Oxford Hospitality Scheme scholarship) at the University of Oxford (under prof. Julia Briggs) and the University of London (School of Slavonic and East European Studies), and independently at the university libraries of Oxford, Cambridge, London, and Vilnius.

This thesis is divided into *Preface*, and five chapters. *Chapter 1* introduces the theoretical and methodological aspects of the analysis. The subsequent chapters are devoted to the problem of knowledge of reality in Woolf's writing. The *Conclusions* sums up the results of the analysis.

Chapter 1. The History of Ideas

The thesis draws on *the history of ideas* which is often related to intellectual history, the history of philosophy, *histoire des mentalité*, *Geistesgeschichte*, *Begriffsgeschichte*, the history of literature. Although the *history of ideas* goes back to Plato's theory of ideas, the

work of J. J. Brucker (1696–1770) and Giambattista Vico (1668–1744) in the early eighteenth century, followed by Victor Cousin (1792–1867) in the nineteenth century, the *history of ideas* was given new impetus and explicit expression in the twentieth century by the American philosopher Arthur Onken Lovejoy (1873–1962). Lovejoy aspired to make the *history of ideas* an interdisciplinary subject, accommodating literature, arts, natural and social sciences. Lovejoy believed that *the history of ideas* should bring diverse modes of thought into one discourse.

Mark Bevir also maintains that the *history of ideas* examines the cultural and historical development, and transfusion of ideas: an idea has its own history as it transcends the boundaries of discourses, migrates across disciplines, through the ages. Ideas become movements, they turn into schools of thought. Idea, as it travels, changes, it acquires more than one meaning; the meaning of an idea can be recovered and reconstructed, and reflected upon within the framework of semantic holism. Quentin Skinner, unlike Bevir, rejects the myth of inner coherence, attacks Bevir's weak intentionalism (Thom Brooks), and adheres to the principles of historical sensitivity (relativism), i.e., suggesting that the cultural context of the texts and ideas analyzed should be taken into account.

Roger Hausheer, too, engages in the polemic saying that *the history of ideas*, as a comparatively new field of study, still battling for recognition, a close relative of anthropology, linguistics, etymology, aesthetics, sociology etc., offers an access to understanding of what men have thought and felt, how they have seen themselves and framed their aspirations. The scholar notices that *the history of ideas* demands logical skills of conceptual analysis, reconstructive imagination, i.e. capacity "to enter into" and understand "from inside" the forms life that are different from the forms of life of his own.

Bloomsbury Group, Bertrand Russell and his epistemology

In her autobiographical essays *Moments of Being*, Woolf reflects on the influence on her of the so-called *Cambridge Conversazione Society*, otherwise known as *Cambridge Apostles*; it later grew into Bloomsbury Group that brought together the most prominent

intellectuals of the beginning of the 20th century in England, and was known as an interrelation of puritonism, utilitarianism, liberalism, and aestheticism.

It was the philosophy of G.E.Moore that dominated Bloomsbury. However, during the First World War Bloomsbury provided their support for Russell's pacifism and liberalism, his philosophy stimulated Bloomsbury's preoccupation with epistemological questions, intellectual imagination. Russell's epistemological work offered Bloomsbury an approach to philosophy that was pluralistic and realistic. Russell's "The Problems of Philosophy", "Our Knowledge of the External World", "The Analysis of Mind", "An Outline of Philosophy" were assimilated within the aesthetics of Bloomsbury.

This dissertation draws heavily on Russell's criticism of epistemological idealism. In "Revolt into Pluralism" Russell ironically writes that for Hegelians nothing was real: number, space, time, matter were convicted of being not "real". Hegelian arguments were defined, as Russell saw them, by the axiom of internal relations. Russell thought that idealists did not distinguish between an object of the mind and a mental event.

Russell's theory of logical atomism, as a theory about the fundamental structure of reality, belonging to the main tradition of western metaphysics, claims that everything that we experience can be analyzed into and consists of logical atoms. In "The Philosophy of Logical Atomism" Russell formulates that logical atoms are not physical. Logical atoms are particulars, qualities, and relations. Russell's main ambition was to provide empiricism with a stronger footing since previous empiricists, such as John Locke, George Berkley, David Hume (psychological atoms) and John Stuart Mill, as Russell understood, relied on a theory of mind which stood between philosophy and psychology. Russell was concerned with the expression of thought rather than their psychological structure. His theory of logical atomism is viewed as ontological reduction or *elimination* within the tradition of British empiricism (Gregory Landini).

The dissertation also relies on Russell's two types of knowledge: knowledge by acquaintance and knowledge by description. Knowledge by acquaintance is direct knowledge, i.e. knowledge without any inference. Knowledge by description is indirect, i.e. knowledge other than immediate. Russell's theory of knowledge looks into cognitive relations (attention,

introspection, memories, imagination) and attempts at formulating how cognitive data (perceptions) may turn into elements of knowledge.

Russell's analysis of language is based on Ockham's razor as a guiding methodological principle in his work. He saw Ockham's razor as a heuristic maxim, a metaphysical principle of what he called "minimal vocabularies", i.e. vocabulary that has no weight of what the philosopher called "metaphysical lumber". Russell thought that it was a useful principle that helps us to avoid error.

In the analysis of the proper names in Woolf's novels, the thesis draws on Russell's theory of descriptions. It is connected with the assumption that the meaning of a name is to be identified with the object which the name denotes. The problem, in Russell's words, is "How can a non-entity be a subject of a proposition"? Russell thought that a name has no meaning unless it denotes an object. The theory of descriptions distinguishes between the gramatical form of a sentence and what Russell called its logical form.

Built on the *history of ideas* as its methodological and theoretical foundation, the thesis seeks to explain how the nature of knowledge is conceptualized in Virginia Woolf's writing and Bertrand Russell's epistemology. Following the path of *the idea of knowledge*, the thesis analyzes the semantics of the idea of knowledge, which helps to interpret individual and collective consciousness, social experience, understanding of reality.

Chapter 2. Appearance and Reality in Woolf's Writing

This chapter maintains that the reflection on the difference between appearance and reality, as an expression of doubt about reality itself, is not only the characteristics of the modernist novel, but it also provides the foundation for Russell's theory of knowledge that formed modernist epistemology. Questioning reality, testing truth, resisting presumptions define the fundamental attitude to the modernist novel. With reality in question, as reality is no longer static, it now becomes a set of subjective acts, and truth becoming relative, an anthropocentric turn is observed in modernist fiction: the focus of artistic reflection is now on

the inner self, consciousness becomes the highest form of intellectual thought. Its representation needed a Russellian "revolt into pluralism": modernizing the novel meant new plots, themes, styles, new generic forms, new vitality.

Questioning reality, based on doubt about reality itself, produced *a new* realism in fiction; doubt was a response to a new reality. Doubt, as the *conditio sine qua non* (indispensable condition), *conditio per quam* (necessary condition) of artistic reflection and intellectual imagination, in Woolf's writing and Russell's philosophy becomes a transitional state between two epistemological possibilities, i.e. an inter-condition between what is known and what will be known.

Woolf's essays, diaries, letters articulate the condition of the 20th century English literature, its ontological, axiological aspects; she questioned its epic conventions, doubted the relevance of the poetics of realism as it, according to Woolf, had no longer capacity to respond to the needs of a new consciousness, a new reality.

Reality, as Woolf saw it, demanded from a writer to look for new methods that would allow to reach the depth and sublimity of suggestivity of artistic consciousness. Consciousness as an internal link with reality, a cognitive introspection, is a denominator of Woolf's prose. In her essays the writer stressed that new artistic methods are needed to articulate individual perception, subjective experience, as reality is no longer linear, it is, like consciousness, atomized.

Russell's theory of logical atomism, too, implies that cosnsciousness can no longer serve as a mirror, it is now split into atomic sense-data (*particulars*). The world consists of many *particulars*, they are autonomous, their existence is not defined by the existence of other *particulars*. In his analysis of the cartesian *cogito ergo sum*, Russell, therefore, reconsiders the method of doubt and states that the real Self is as hard to arrive at as the real table, and does not have an absolute and convincing certainty that defines particular experience. The fictional articulation of Russell's theory of logical atomism is explicit in paradigmatically Russellian Woolf novels such as "Mrs. Dalloway", "The Waves", "Orlando", "Between the Acts".

Since consciousness is atomized into images-objects (*particulars*), its capacity to mirror reality is in question. An image-object, as a mirror projection of reality, which fails to correspond to the object itself, is discussed in the analysis of Woolf's short stories ("A Lady in the Looking Glass: A Reflection", "Valery Brussof") and novels ("Mrs. Dalloway"). The mirror projection produces a certain "boundary situation" which suggests, as Woolf put it, that there is no fixed boundary between the world of reality and that of imagination, between the dreaming and the waking world, life and fantasy.

Doubt makes the boundary between the condition of being awake and the condition of dreaming vague; doubt makes one unable to decide whether he is real or a reflection, whether he is mad or not (madness, as a form of the disintegration of consciousness, is another boundary between appearance and reality), whether one is a phantom or "real". In his "Logic and Knowledge", Russell states that the phantom is in itself as much part of the world as the normal sense-datum, the phantom is, in other words, perfectly real. Woolf's phantom characters − Percival ("The Waves"), Evans ("Mrs. Dalloway"), a lonely traveler ("Mrs. Dalloway") seem to be a fictional paradigm of Russell's theory of types and classes.

The interest of consciousness in itself, its content, cognitive introspection is characteristic of Russell's philosophy and Woolf's aesthetics. Neither Woolf nor Russell had any interest in the subject-subject relationship. They both were interested in the relationship between the subject and the object, i.e. the relationship between sense-data and physics, not psychology. This is not, however, to suggest that outside reality was of little importance to Woolf and Russell; it was very imperative, but inner reality was crucial nevertheless. Dualism characterizes the understanding of reality that Woolf and Russell shared, i.e. in their dualism, the world of universals and the world of existence coexist.

The difference between appearance and reality is defined within the consciousness which, as an internal link with reality, is a denominator of Woolf's prose. States of consciousness, consciousness as a *locus* where the one who thinks (*cogito*) meets his own *self*, become more important than reality, i.e. in Woolf's prose, states of consciousness are given in-depth reflection. Reality itself is of less importance, of utmost artistic and intellectual concern is its meaning and signification.

Chapter Three. Creation of Modernist Character in Woolf's Prose

The relationship between the cognant subject and object

This chapter formulates that the relationship between the character and reality in Woolf's writing is the relation between the cognant subject and object that is perceived (or not perceived). Each of Woolf's characters is an object in the mind of the other character. In other words, Woolf's method of character construction is close to what Russell argued in his philosophy, i.e. an individual, like Leibniz's monad, is a perpetual living mirror of the world. Each character in Woolf's novels sees the other character from his own perspective. The perspectives of the characters participate in the process of cognition. In this dialogic relationship between (secondary) characters, their perspectives meet on one projection (plane). All the perspectives are projected at one and the same character.

In his essay "Our Knowledge of the External World", Russell wrote that each mind looks upon the world from its own point of view. There is nothing which is seen by two minds simultaneously. Since each character sees the other character from his own perspective, all the perspectives (perceptions) create certain geometry of the text, certain spatial relationships within the text. Different perceptions of the characters, their spatial relationships let Woolf's character lose his complete wholeness, blur the boundaries between the self and the other. The geometry of various perceptions creates an artistic reality which provides the reader with the centre from which he can observe the main character from the perspectives of other characters.

Woolf's secondary characters are monadologic. Each monad (perspective) being different from every other, reflects the various refractions of the main character. Monadologic are "Mrs. Dalloway", "To the Lighthouse."

Ontological economy (lex parsimoniae)

The construction of the character and reality in Woolf's aesthetic comes close to what Descartes and Russell called *cogito*. The world is perceived through thinking. In the

cogitationes stream, consciousness, having suspended the objective world, seeks to eliminate the cognitive excess. Woolf sought, as she put it, to eliminate all waste, deadness, superfluity; she sought to give the moment whole, the moment being a combination of thought, sensation. Russell also wished, as he wrote in " The Philosophy of Logical Atomism", to get on in philosophy with the smallest "apparatus" as it diminishes the risk of error, there is no necessity to deny the entities one does not assert.

Russell uses the principle of Occam's razor (*entia non sunt multiplicanda praeter necessitatem* /entities must not be multiplied beyond necessity) as he seeks to replace the ontological question of what exists in the world with the semantic question so as to understand what minimal vocabulary would suffice to describe the world and everything that exists within this world. Russell believed that the minimization of vocabulary is of utmost importance to reduce the sources of error and to maximize the descriptive power of the word. Woolf, too, sought the language that would be ontologically economic, as she put it, *little language*. The form of Woolf's character is ontologically economic as the writer employs *less imageal elements* (Walter Myers) − modernist narrative, the feelings of the character, his perceptions and thought, the perspectives of other characters, the author's or the narrator's interpretative commentary about the character − which would help her to create a character that should not stay in the memory of the reader; the writer lets the reader complete the content of the character. The principle of Occam's razor let Woolf use the method of "subtraction" rather than method of "addition". Woolf reduces the main character, she reduces everything what Russell in his philosophy called "metaphysical lumber".

Types of Knowledge: Knowledge by Description and Knowledge by Acquaintance

Russell distinguished two types of knowledge: *knowledge by acquaintance* and *knowledge by description*. Being an empiricist, Russell held that the world is constructed from sense-data, i.e. knowledge is gained from sensory perception, we learn about the world through our experience. Russell's types of knowledge are the building principles of Woolf's

character, i.e. we learn about the character through the direct experience of other characters and through our own experience as readers.

Vagueness and Ambiguity

The vagueness and ambiguity of Woolf's characters (Jacob, Clarissa, Bernard, Siusan, Perceval, Rhoda etc.) suggest that Russell's theory of knowledge and Woolf's artistic world meet once again, and as they meet they create new modulations. Vagueness and ambiguity are an important premise in Russell's theory of knowledge. He maintained that the process of sound philosophizing consists in passing from vague, ambiguous things that we feel quite sure of, to something precise, clear and definite. Vagueness, as Russell understood it, was important in the theory of knoweldge. The question whether the perspectives of the characters that we have provided us with the sense of precision, eliminated vagueness and ambiguity remains unanswered. Russell stated that it is possible to understand all the separate words of a sentence without understanding the sentence. In such a case, we have knowldege of the constituents, but not of the form. We may also have knowledge of the form but lack knowledge of its constituents. Woolf, it seems, agrees with Russell implicating that the writer may produce many variables (facts) about the character (his appearance, manners, the house he owns, the history of his family etc.), but will all that help us to gain a better understanding of the character?

Proper names: regression and decomposition

In Russell's theory of knowledge, there are two types of analysis: *analysis as regression* and *analysis as decomposition*. Woolf draws on the principles of regression and decomposition as she constructs Jacob's character ("Jacob's Room"). As Jacob's character is atomized into the subjective perspectives of the narrator of the novel and the utterances of the characters in the novel, Woolf seems to be going back along the regressive sequence to where the form of the character looses the constituents it ever had; the form of the character becomes vague and obscure, it eventually disappears together with the death of the protagonist: Jacob is killed in First World War. Not only Jacob's character is created on the

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basis of the principles of regression and decomposition, the character of Septimus, unlike Jacob, is too created through regression and decomposition. However, the difference between Jacob and Septimus lies in the fact that, to employ Russell's terminology, Septimus's consciousness is atomized, it falls short of logical coherence. Septimus balances between schizophrenia and maniac paranoia.

Woolf's subject is elusive, its nature is vital. Woolf's subject is never complete since it is by nature fragmentary.

Chapter four. Thought and Language

Non sequitur

The mind of Woolf's female characters wanders *non sequitur* between present time and past time. As a process of the reflection of reality in consciousness, thought is not symmetric, it participates in cognitive processes; a cognitive process cannot be static as reality is not static, symmetry is not characteristic to reality. The mind of Mrs. Ramsey and Clarissa Dalloway wanders *non sequitur*. Although the mind of Woolf's female characters lacks consistency, logical sequence, it is vague, it, nevertheless, as Woolf said, has meaning. Vagueness of thought is meaningful as thinking means doubting, doubt leads to cognition. Russell noticed that if there is no doubt in thinking, judgments in which we have the most absolute confidence may turn out to have been erroneous. Thinking *non sequitur*, absence of logics becomes the freedom of thought. Thinking *non sequitur* is typical not only of female mind, it also characterizes the mind of the dog Flush ("Flush").

Unlike the mind of female characters and the mind of the dog Flush, the mind of male characters is most always analytical. The language of logics, mathematical symbols and mathematical operations are exclusively attributed to male thinking in Woolf's novels. Only seldom does male mind become vague: when Orlando offers a bowl of rose water to the Queen herself, his mind is in confusion. But Orlando is neither a man nor a woman. The *world of sense* and the *world of science,* to use Russell's concepts, meet in Orlando's mind. Orlando's mind is androgynous, it has no gender value.

Oratio obliqua

A diary entry on "To the Lighthouse" says that it is all in *oratio obliqua*. What Woolf called *oratio obliqua* is *style indirect libre*, the method which combines both direct and indirect discourse with the word *libre* designating syntactic non-subordination. *Oratio obliqua* or *free indirect discourse* is the dominant narrative form which provides access to the character's feelings and thoughts. This method lets the writer shift perspectives, the narrative unfolds as it moves from external situations to internalized perceptions, "silent" interreactions between the characters in the novels. *Oratio obliqua* allows the writer to create a complex portrait of the consciousness of the character. In the thesis, the analysis of *oratio obliqua* draws on Monika Fludernik's narrative theory; the scholar suggests that *free indirect discourse* is characterized not only by *preterite* (past tense), but also by the first person narrative in the present tense. *Free indirect discourse* is used for the representation of consciousness in the first person narrative with internal focalization which, according to the scholar, makes formally difficult to distinguish between free indirect discourse in a present tense context and direct speech. Ann Banfield, too, notices that the shift from direct speech and free indirect speech is not always clear. Indirect discourse is close to, and is sometimes, difficult to distinguish from free indirect discourse; they both share verbal representations of consciousness.

Conceptualized by the metaphor of wandering, such representations of language and thought are observed not only in major Woolf's novels but also in short stories. The reader observes mind wandering in *Captain's Death Bed*, *Street Haunting* etc. "Wandering" metaphorizes not only (*oratio obliqua*) speech and (*non sequitur*) thought, but also the process of the writing of the modern novel. The *wandering sentence* stimulates thought.

Chapter five. Narrative, and the Perspective of Perceptions in Woolf's Novels

Multipersonal depiction of consciousness. The reduction of the narrator

Multipersonal depiction of consciousness is one of the chief characteristics of Woolf's narrative. As the writer, the narrator of objective facts, moves to the background of the narrative, we no longer have "objective" facts about the characters in the novel ("To the Lighthouse"). Although the narrator (observer) "disappears" in the novel, the possibility of knowledge remains. Even though Russell held the position of epistemological agnosticism, the philosopher, it seems, is not what he claimed to be: Russell implied that the position of the omniscient observer rather than the object of observation is in question. The observer remains, however, he "disappears" within the objects of his observation. The narrator, as he "disappears" within the objects of his observation, enters the consciousness of each character. The "disappearance" of the character in a work of art was one of the most favourite themes of Bloomsbury Group. Anonymous wants to remain Miss La Trobe in "Between the Acts".

The decentralization of the narrative, i.e. the narrator's move from the centre of the narrative to its periphery, can be viewed as a literary expression of Bloomsbury's agnosticism and atheism rejecting an omnipresent, omniscient "narrator" as the text's invisible God. Woolf not only rejected the text's invisible God, she also rejected the presence of God.

Atomized narrative

Woolf not only atomizes the subject, she also splits the narrative into "narrative atoms". In the novel "Jacob's Room", the writer creates a fragmented narrative that is composed of loosely connected episodes. Some of those episodes are simple in their structure, made of one or two sentences; other episodes are longer, they are characterized by a relatively logical consistency, and completeness. The episodes, as independent *variables*, however, not always correlate with each other. The wholeness is achieved once the projections of perceptions are connected within the narrative. The atomized narrative is connected not only by the method of the projection of the perspectives but also by a motif or a symbol.

Interludes. Waiting to receive the subject. Logical bridge

Russell underlines that there are an infinite number of the worlds that are unperceived, although we can reasonably suppose that some aspect of the universe has always existed,

though no one was perceiving it. In other words, *unperceived perspectives* are already there, like as an empty room or chair that no one sits on, or a house that no one lives in, as they all are waiting to receive the subject ("Jacob's Room").

Russell maintained that there is no "next point" or "next instant". Although an interval between two consecutive instants is very short, it does contain an infinite number "other instants" which fill in the interval. It is not the bergsonian *durée* principle that Woolf draws on as she creates the continuity of the narrative, it is "moments of being": they are static, the distance between them is short; it is filled in with "other instants", to use Russell's term. Intervals between the perspectives are filled in with interludes: time and image reflections.

Woolf's concept of time is close to the concept of time formulated by Russell and G.E.Moore; they claimed that *time is real*. It also articulates the understanding of time characteristic of Hegelian mysticism, developed by the *Cambridge Apostles* member J.McT.E.McTaggart who said that *time is unreal*. In the novel "To the Lighthouse", "Time Passes" suggests that time passes nevertheless, which means that time is real; however, time passes for the reader only, not for the character of the novel. In other words, time neither passes nor is unreal. Time is comprised of "moments of being", as Woolf called them; Russell, too, understood them as "compacts".

"Moments of being", (natural) interludes ("Jacob's Room", "Mrs. Dalloway", "The Waves" etc.) collect both perceived and unperceived sense-data into one entity, and thus build a "logical bridge" that connects all elements into one logical form.

Conclusions

1. With the *history of ideas* as its methodological and theoretical principle, the thesis arrives at the conclusion that Woolf's understanding of reality is close to the concept of reality developed by Bertrand Russell in his theory of knowledge. The analysis of the elements of Russell's idea of knowledge − critique of epistemological idealism, logical atomism, philosophy of language (principles of semantics), description theory, ontological problems – in Woolf's prose showed a close semantic relationship between Woolf's modernist aesthetic and Russell's epistemology. The analysis of the semantically motivated relationship between Woolf's prose and Russell's theory of knowledge lends itself to the hypothesis that Woolf's concept of her epistemological aesthetic was not only genetic (Rusell's influence upon Moore, Fry, Bell, the Bloomsbury Group, and English modernism in literature, art, design, architecture, painting) but also a typological phenomenon: the end of the 19th century – the beginning of the 20th century saw a change in understanding of reality in philosophy, arts, literature. In literature, an anthropocentric turn is observed, i.e. social reality lost its supportive function, reality became an object of reflection. The typology of the anthroplogical turn in literature is genetically defined by Russell's theory of knowledge which received its imeptus from F.H.Bradley's and McTaggart's idealist metaphysics, G.E.Moore's epistemological dualism. Russell's theory of knowledge reconsiders the Cartesian *de omnibus dubitantum est*. Doubt in Russell's philosophy, modernist prose, and in Woolf's poetics became an epistemological condition, a mode of questioning and understanding reality.

2. The reflection of the difference between appearance and reality, as an expression of doubt, is the main characteristics of Woolf's prose; it also, as it has been proved in the thesis, comprises the foundation of Russell's epistemology which formed modernist intellectual and artistic thought. Woolf's concept of reality is close to the concept of reality in Russell's theory of knowledge. Woolf's concept of reality is

based on doubt about reality itself. Doubt in Russell's philosophy and modernist prose became a cognitive action, i.e. an action that sets mind free; doubt became an intermediate conditon between two epistemological possibilities, i.e. between what is known (perceived) and what is not known (not perceived). The philosophy of doubt as a path to authentic knowledge (not faith) is the paradigmatic condition of Russell's epistemology, and is also the path of the episteme of all English philosophical thought at the beginning of the 20th century.

3. Consciousness, as an internal link to reality, is an artistic denominator of Woolf's prose. A mental act becomes more important than reality, i.e. in Woolf's prose, like in all modernist writing, states of consciouness, provoked by reality, are of utmost significance. Reality itself is no longer needed to provide the novel with the centre; what matters now is its meaning and signification. Consciousness like reality has lost its continuity, it is atomized, it falls short for logical coherence. Images-objects in consciousness designate the mirror projections of reality, the projections that do not correlate with the object itself. The mirror projection, commonplace in Woolf's prose, is a metaphor for the difference between appearance and reality. In Woolf's writing a mirror projection creates a certain "boundary situation", when the boundary between dreaming and non-dreaming, reality and its mirror reflection is blurred. The character himself may become a mirror projection of his own *self*, as it is in consciousness that the other participates, and the character himself is also the other to himself. In Woolf's writing the difference between appearance and reality is signified not only by mirror projections, but also by the metaphor of madness. Madness creates a gap between reality and appearance.

4. In Woolf's artistic world, reality is de-psychologized, i.e., there are no psychological portraits of characters (even though the writer employs inner monologue and stream of consciousness technique); Woolf's characters do not analyze their relationship with other characters; they analyze their own actions, thoughts, feelings in their own relation to the object, i.e. their own relation with reality, not with the subject. Neither Woolf nor Russell showed any intellectual

interest in the subject-subject relationship. Russell was interested not in the relationship between sense-data and the subject that perceives them, but in the relationship between sense-data and physical objects that they are related to, in one way or another; in other words, Woolf and Russell concerned themeselves with the relationship between sense data and physics, not psychology. The relationship between Woolf's character and the real world is the relationship between the cognant subject and the object that is perceived (or not perceived). Each Woolf's character is an object in the consciousness of another character. Different perspectives of characters, their spatial relations become the writer's artistic decision which deprives the character of coherence, integrity, and clear boundaries between his own self and the self of the other; however, it would be wrong to suggest that the hero and other characters merge, and therefore lose their capacity to identify the aspects of themselves in the consciousness of other characters. The reflections of the character, his consciousness is essential to the writer. Woolf was interested in the character as a point of view, i.e. as a point of view to reality and himself. The reader becomes the participant in the consciousness of the character and the partaker in the creating of the meaning of the work of art.

5. Woolf had no interest in the character as a social or psychophysiological type (although she would always indicate his social status, education etc.). As she sought to create an ontologically economic form of the character, Woolf most often did without excessive objects (qualities, things) (with an exception of some short stories and "Mrs. Dalloway"). She wished to eliminate *imageal* elements of character construction, i.e. the description of the appearance of the character, his speech, dialogue, descriptions of landscape; all what makes the character memorable in the mind of the reader. Woolf employed less *imageal* elements − modernist narrative, feelings of the character, his perceptions, memories, introspection, the perspectives of other characters − so as to eliminate the memory of the character in the reader's mind. The writer would leave to the reader to create the content of the character. Woolf seems to indirectly agree with Russell in that one can produce many facts

about the character (his appearance, temper, the house he lives in, manner of speaking, the history of the family), but will all that *particulars* help us understand the character himself? Should the character be like that? Woolf also atomizes the character into fragments. Some characters are created on the basis of the principle of regression and decomposition. Such atomization of his consciousness creates a *solus ipse* character.

6. The thinking of Woolf's female characters is asymetric (*non sequitur*), however, male characters possess analytical mind. *Oratio obliqua* (free indirect discourse) becomes the main narrative form which lets the writer provide an in-depth access to the thoughts and feelings of his character. Such language (*oratio obliqua*) and thought (*non sequitur*) representations are conceptualized in Woolf's prose by the metaphor of wandering. "The motif of wandering" metaphorizes not only (*oratio obliqua*) language and (*non sequitur*) thought, but also the process of the writing of the modernist novel. "The wandering sentence" stimulates thinking, the power of intellectual concentraton is granted to the reader.

7. The method of multipersonal consciousness is one of the characteristics of Woolf's narrative. Different perspectives of various characters help the writer to create atomized narrative; but as the projections of different perspectives are connected, narrative acquires the wholeness. In Woolf's prose fragmented narrative is connected not only with the help of the projections of perspectives, but also by a motif, symbol or an interlude and other elements of the "logical form" such as the table, the chair, the mirror , or the window. The continuity of the narrative is achieved by Woolf not on the basis of the bergsonian *dureé* principle, as it is often thought, but by "moments of being"; these moments are static, intervals between them are short. The distance between the perspectives is filled in with interludes: time and image reflections. Woolf's concept of time resounds the concept of time developed by Russell and Moore, who stated that *time is real*, and the concept of time affirmed by the Hegelian mysticism and J.McT.E.McTaggart, who stated that *time was unreal*. The interludes in the novels connect both perceived and

unperceived sense-data into the whole, which might be called the "logical bridge" which, as it runs across different *variables* (elements), links them into one logical form.

Woolf's prose is neither meant to directly analyze philosophical ideas or doctrines, nor to provide fictional illustration to them. Her prose raises questions that are also addressed in philosophy: What is reality? What is knowledge? Who knows what reality is?

With the analysis of the conceptualization of reality in Woolf's prose and Russell's philosophy complete, it would be wrong to say that Woolf directly integrated Russell's theory of knowlede into the aesthetic of her modernist prose. However, there is evidence to suggest that Woolf had more than one opportunity to familiarize herself with Russell's philosophy, participate in his public lectures, but she did not take the chance to make use of them.

Even though it is possible to identify and define the projections of Russell's philosophy in Woolf's aesthetic, it all nevertheless points to more profound depths of modern thought that provided nourishment to philosophical thought in Woolf's prose and Russell's epistemology.

Woolf and Russell shared a common philosophical thought which Russell developed in his theory of knowledge, and Woolf – in her modernist experiments. All Woolf's writing is an implicit expression of the theory of knowldge within analytical philosophy.

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2. „Virginios Woolf romanas „Džeikobo kambarys": charakterio kūrimo forma" ("Virginia Woolf's Novel "Jacob's Room": the Form of the Character"). *Literatūra. Vakarų literatūros tyrinėjimai. Anglų ir vokiečių literatūrų ir kultūrų studijos* 49 (4), 2007, 34-43.

3. „Virginios Woolf romano „Bangos" forma: polilogo dalyviai" (The Form of Virginia Woolf's Novel "The Waves": the Participants of the Polylogue"). *Literatūra. Vakarų literatūros tyrinėjimai. Anglų ir vokiečių literatūrų ir kultūrų studijos* 48 (4), 2006, 79-91.

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2. "Virdžinijos Vulf romanas „Džeikobo kambarys": charakterio kūrimo forma" ("Virginia Woolf's Novel "Jacob's Room": the Form of the Character"). Respublikinė doktorantų mokslinė konferencija „Naujausi humanitariniai tyrinėjimai – 2007" (The Scientific Conference of Doctoral Students: Latest Developments in Humanitarian Research – 2007), Vilnius, 2007.

3. "Virdžinijos Vulf romano „Bangos" forma: polilogo dalyviai" (The Form of Virginia Woolf's Novel "The Waves": the Participants of the Polylogue"). Respublikinė doktorantų mokslinė konferencija „Naujausi humanitariniai tyrinėjimai – 2006"(The Scientific Conference of Doctoral Students: Latest Developments in Humanitarian Research – 2006), Vilnius, 2006.

Virginios Woolf kūrybos estetika: pažinimo aspektas

Reziumė

Disertacijoje nagrinėjama tikrovės sampratos konceptualizacija Virginios Woolf prozoje. Disertacijos objektas − Woolf literatūrinė estetika; aiškinamasi, kaip jos romanuose, apsakymuose, eseistikoje, publicistikoje suvokiama ir vaizduojama tikrovė. Darbo tikslas − ištirti Woolf prozos estetikos pažinimo aspektą, pabrėžiant, kaip ji suprato tikrovę, kuri yra artima Bertrando Russello tikrovės pažinimo koncepcijai. Darbo uždaviniai: 1) aptarti, kaip rašytoja suprato tikrovę, kokią ją matė ir kokių meninių priemonių ėmėsi jai vaizduoti, 2) atsakyti į klausimą, kokie yra Woolf kuriami charakteriai, kaip pažįstantys subjektai, 3) išsiaiškinti, kas būdinga jos modernistinio romano ir apsakymų pasakojimui, jo formai, 4) atskleisti semantinį santykį tarp Woolf prozos ir Bertrando Russello pažinimo teorijos, atsakyti į klausimą, kaip pažinimo klausimas aktualizuojamas rašytojos prozoje. Disertacijoje ginami teiginiai:

1. Woolf tikrovės samprata yra artima tikrovės pažinimo sampratai, kuri konceptualizuojama Russello pažinimo filosofijoje. Rašytojos tikrovės samprata grindžiama *abejone* pačia tikrove. Skirties tarp tikrovės ir regimybės, kaip abejonės išraiškos, refleksija yra pagrindinis Woolf prozos bruožas; jis sudaro Russello epistemologijos pagrindą, formavusį ir modernistinį mąstymą.

2. Sąmonė, kaip vidinis ryšys su tikrove, yra Woolf prozos meninis matmuo. Sąmonės būsenos tampa svarbesnės už tikrovę, t.y. Woolf prozoje, kaip ir modernistinėje literatūroje, labai svarbu tampa būsenos, kurias sukelia tikrovė. Pati tikrovė tampa ne tokia svarbi, svarbiausiais tampa reikšmė ir prasmė *per se*. Sąmonė, kaip ir tikrovė, nėra vientisa, ji atomizuota.

3. Woolf charakterio santykis su pasauliu yra santykis tarp suvokiančio subjekto ir suvokiamo (ar nesuvokiamo) objekto. Kiekvienas jos veikėjas yra objektas kito veikėjo sąmonėje. Įvairios veikėjų percepcijos, jų erdviniai ryšiai tampa Woolf meniniu sprendimu, kuriuo subjektas netenka išbaigto vientisumo, aiškių ribų tarp savęs ir kito,

nors, kita vertus, neteisinga būtų sakyti, kad herojus ir kiti veikėjai susilieja, netenka galios aptikti savęs aspektus kitų veikėjų sąmonėse.

4. Kurdama *ontologiškai taupią* personažo formą, Woolf skaido charakterį į fragmentų, atomų sankaupas. Kai kurie veikėjai kuriami regresijos ir suskaidymo principu.

5. Woolf moterų charakterių mąstymui būdinga asimetrija (*non sequitur*), vyrai išsiskiria analitiniu mąstymu. *Oratio obliqua* (tiesioginė menamoji kalba) tampa pagrindine pasakojimo forma, kuri leidžia giliau atskleisti veikėjo mintis, jausmus.

6. Daugiaasmenis sąmonės vaizdavimas yra vienas iš pagrindinių Woolf pasakojimo bruožų. Skirtingos veikėjų perspektyvos padeda Woolf kurti atomizuotą pasakojimą, tačiau sujungus kai kurias perspektyvų projekcijas, atsiranda visuma. Kaip visame modernizme, fragmentuotas pasakojimas jungiamas į visumą ne tik perspektyvų projekcijų būdu, jis sukabinamas ir motyvu, simboliu, interliudu bei kai kuriais „loginės formos" elementais, kaip antai, stalas, kėdė, veidrodis, langas ir kt.

Darbo apimtis – 152 puslapiai. Disertaciją sudaro pratarmė, penki pagrindiniai skyriai, išvados ir literatūros sąrašas (140 pozicijų). Pratarmėje pristatomi disertacijos objektas, darbo tikslas, uždaviniai, medžiaga, disertacijos tiriamoji problema, trumpa tyrimų apžvalga, metodologiniai tyrimo principai, darbo aktualumas ir naujumas. Pirmame skyriuje nušviečiamas teorinis bei metodologinis tiriamosios problemos pagrindimas. Antrame skyriuje nubrėžiama skirtis tarp tikrovės ir regimybės, tarp matomo ir mąstomo pasaulių vaizdavimo rašytojos kūryboje. Trečiame skyriuje analizuojamos meninės priemonės, kuriomis Woolf kūrė veikėją. Ketvirtame skyriuje išskiriami esminiai charakterio mąstymo ir kalbos aspektai. Penktame skyriuje analizuojami Woolf pasakojimo ypatumai, išryškinant svarbiausius, tačiau ne visada matomus, jo bruožus. Išvadose pateikiamas tyrimo apibendrinimas; literatūros sąrašas.

Teorinis-metodologinis disertacijos pagrindimas remiasi tarpdiscipliniu principu: literatūros ir filosofijos tekstų analizė grindžiama *idėjų istorijos* perspektyva. Pasinaudojama tyrimui svarbiomis A.O.Lovejoy'aus, M.Beviro, Q.Skinnerio, P. P.Wienerio bei Hausheerio

įžvalgomis. Taikant įdėmaus skaitymo būdą, Woolf kūryba skaitoma kartu su Russello filosofiniais darbais. Kalbos ir mąstymo reprezentacijų analizei pasitelkta naratyvinė teorija, remiamasi Ann Banfield, Monikos Fludernik sąvokomis bei koncepcijomis.

Šioje disertacijoje analizuojamas itin menkai tyrinėtas Woolf kūrybos estetikos pažinimo aspektas, kuris konceptualizuojamas Russello filosofijoje; ši disertacija yra pirmas darbas, kuriame rašytojos kūrybos epistemologinis estetikos aspektas nagrinėjamas apsiribojant tik Woolf prozos ir Russello filosofijos darbais, (beveik) neišeinant į kitus humanitarinės kultūros laukus. Ši disertacija aktuali ir nauja tuo, kad joje formuluojamas naujas požiūris į Woolf kaip modernistę**.** Woolf estetikos epistemologinis aspektas yra mažiausiai nagrinėtas Woolf kūrybos tyrinėjimuose; rašytojos kūryba yra tyrinėta daugybės mokyklų, krypčių, kritikų. Jos kūryba analizuota feminizmo, psichoanalizės, sociologinės, dailės, kino, baleto, fotografijos, miesto ir kitomis perspektyvomis.

Metodologinio-teorinio pagrindimo atžvilgiu, *idėjų istorijos* perspektyva yra bene pirmą kartą taikoma analizuojant sąsajas tarp Woolf prozos estetikos ir Russello pažinimo teorijos. Ši disertacija yra pirmasis Woolf kūrybai skirtas darbas Lietuvoje ir pirmoji daktaro disertacija apie šią rašytoją, ginama Lietuvoje.

Pirmame skyriuje, *Idėjų istorija*, nušviečiamas teorinis bei metodologinis tiriamosios problemos pagrindimas, trumpai apžvelgiant pagrindinius *idėjų istorijos* aspektus, aptariant esminius Russello pažinimo teorijos bruožus − epistemologinio idealizmo kritika, loginis atomizmas, kalbos filososofija (semantikos principai), deskripcijų teorija, ontologinės problemos − kurie išskiriami disertacijoje. Pabrėžiama, kad pasiremiant *idėjų istorijos* perspektyva, siekiama paaiškinti, kaip pažinimo idėja konceptualizuojama Woolf kūryboje ir Russello filosofijoje. Einant pažinimo idėjos keliu, kuris jungia Woolf ir Russellą, apmąstant vidines autorių mąstymo įtampas ir svyravimus, analizuojama Woolf kūrybos pažinimo idėjos semantika, siekiama atpažinti pažinimo idėjos reikšmes, kurios padeda interpretuoti individo ir kolektyvinę sąmonę, visuomenės patirtį, laikmečiui, kuriame individas gyveno, būdingą mąstymą.

Antrame skyriuje „Tikrovė ir regimybė Woolf kūryboje" teigiama, kad tikrovės sampratos kvestionavimas, skirties tarp tikrovės ir regimybės, kaip abejonės išraiškos, refleksija yra anglų modernistinės prozos bruožas, bet pirmiausia ji sudaro Russello epistemologijos pagrindą, kuris formavo modernistinį mąstymą. Tiek Woolf kūryboje, tiek ir modernistiniame meniniame eksperimente pasirinktais kintamaisiais tampa sąmonė ir pasąmonė. Sąmonė, kaip vidinis ryšys su tikrove, yra Woolf prozos meninis matmuo. Pati tikrovė tampa ne tokia svarbi, svarbiausiais tampa jos reikšmė ir prasmė *per se*.

Trečiame skyriuje „Modernistinio charakterio kūrimas Woolf prozoje" formuluojama, kad Woolf kuriamo charakterio santykis su pasauliu yra santykis tarp suvokiančio subjekto ir suvokiamo (ar nesuvokiamo) objekto. Kiekvienas jos veikėjas yra objektas kito veikėjo sąmonėje. Įvairios veikėjų percepcijos, jų erdviniai ryšiai tampa rašytojos meniniu sprendimu, kuriuo subjektas netenka išbaigto vientisumo, aiškių ribų tarp savęs ir kito. Toks įvairių perspektyvų (percepcijų) būdas sukuria meninę tikrovę, kurioje galima „apžiūrėti" pagrindinį charakterį įvairių (antraeilių) personažų požiūriais. Woolf kuria (antraeilius) personažus taip tarsi jie būtų veidrodžiai, kurie fiksuoja įvairias pagrindinio personažo refrakcijas. Šiame skyriuje taip pat teigiama, kad rašytoja kuria *ontologiškai taupią* veikėjo formą, Woolf skaido charakterį į fragmentų, atomų sankaupas. Kai kurie veikėjai kuriami regresijos ir suskaidymo principu. Tokia subjekto redukcija, jo sąmonės fragmentizavimas sukuria *solus ipse* charakterį, kuris tam tikru požiūriu izoliuoja save.

Ketvirtame skyriuje „Mąstymas ir kalba" aptariama Woolf moterų charakterių mąstymui būdinga asimetrija (*non sequitur*), pastebima, kad Woolf vyrų charakteriai išsiskiria analitiniu mąstymu. *Oratio obliqua* (tiesioginė menamoji kalba) tampa pagrindine pasakojimo forma, kuri leidžia atskleisti veikėjo mintis, jausmus, būsenas, išprovokuotas, sukeltas tikrovės reiškinių. Toks kalbos ir mąstymo vaizdavimo būdas konceptualizuojamas moteriškojo flâneur klajonių metafora. „Klajonė" metaforizuoja ne tik (*oratio obliqua*) kalbą ir (*non sequitur*) mąstymą, bet sykiu ir modernistinio romano rašymą.

Penktame skyriuje „Pasakojimas. Percepcinė perspektyva" teigiama, kad daugiaasmenis sąmonės vaizdavimas yra vienas iš pagrindinių Woolf pasakojimo bruožų. Skirtingos veikėjų perspektyvos padeda Woolf kurti atomizuotą pasakojimą, tačiau sujungus kai kurias perspektyvų projekcijas, atsiranda visuma. Visažinis pasakotojas beveik nelieka pirmame plane, jis traukiasi į antrąjį planą. Toks Woolf meninis sprendimas − naratyvinis agnosticizmas − sukuria įspūdį, kad viskas, kas sakoma, pasirodo kaip atspindys veikėjų sąmonėje. Atliepdama Russellą, Woolf netiesiogiai sako, kad, vis dėlto visažinio stebėtojo pozicija, ne paties stebėjimo objektas, tampa kvestionuojamas. Kaip visame modernizme, fragmentuotas (atomizuotas) pasakojimas jungiamas į visumą ne tik perspektyvų projekcijų būdu, jis sukabinamas *loginiu tiltu*: motyvu, simboliu, interliudu bei kai kuriais „loginės formos" elementais, kaip antai, stalas, kėdė, veidrodis, langas, kambarys ir kt.

Išvados

1. Woolf tikrovės samprata yra artima tikrovės pažinimo sampratai, kuri konceptualizuojama Russello pažinimo filosofijoje. Rašytojos tikrovės samprata grindžiama *abejone* pačia tikrove. Skirties tarp tikrovės ir regimybės, kaip abejonės išraiškos, refleksija yra pagrindinis Woolf prozos bruožas; jis sudaro Russello epistemologijos pagrindą, formavusį modernistinį mąstymą. Abejonė tiek Russello filosofijoje, tiek ir modernistinėje prozoje virsta mąstymo veiksmu, mąstymą išlaisvinančiu veiksmu, abejonė tampa tarpine būsena tarp dviejų epistemologinių galimybių, t.y. tarp to, kas žinoma ir to, kas bus žinoma. Abejonės filosofija, kaip kelias į autentišką žinojimą (ne tikėjimą), plačiąja prasme, yra, fenomenologiškai kalbant, apglėbiantis Russello mąstymo būdas, ir visos XX a. pradžios britų filosofinio mąstymo epistemos kelias.

2. Sąmonė, kaip vidinis ryšys su tikrove, yra Woolf prozos meninis matmuo. Sąmonės aktas tampa svarbesnės už tikrovę, t.y. Woolf prozoje, kaip ir modernistinėje literatūroje, labai svarbu tampa sąmonės būsenos, kurias sukelia tikrovė. Pati tikrovė tampa ne tokia svarbi, svarbiausiais tampa reikšmė ir prasmė *per se*. Sąmonė, kaip

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ir tikrovė, nėra vientisa, ji atomizuota. Sąmonėje esantys vaizdiniai-objektai nurodo į veidrodinę tikrovės projekciją, nesutampančia su pačiu daiktu.   Veidrodinė projekcija, dažnai sutinkama Woolf prozoje, tampa metafora, kuri žymi skirtį tarp tikrovės ir regimybės. Veidrodžio metafora taip pat   leidžia rašytojai „žaisti" tikrovės vaizdavimo mene idėja, reprezentacijos sąvokomis.   Woolf kūryboje veidrodinė projekcja sukuria ir tam tikrą „ribinę situaciją", kai riba tarp sapno ir ne-sapno, tikrovės ir jos atspindžio išnyksta.   Pats veikėjas gali tapti savo paties veidrodine projekcija, nes sąmonėje visada dalyvauja kitas, o ir pats veikėjas tam tikru požiūriu yra pats sau kitas. Woolf kūryboje skirtį tarp tikrovės ir regimybės žymi ne tik veidrodinės projekcijos, bet ir beproybės metafora. Beprotybė veria plyšį tarp tikrovės ir regimybės.

3. Woolf meniniame pasaulyje tikrovė depsichologizuota, t.y. nėra portretinio psichologizavimo (nors rašytoja ir naudojasi vidinio monologo, sąmonės srauto įrankiais), Woolf personažai neanalizuoja savo santykio su kitais personažais, jie analizuoja savo veiksmus, mintis, jausmus santykyje su objektu, t.y. santykyje su tikrove, ne su kitu subjektu. Tiek Woolf, tiek ir Russello subjekto ryšys su kitu subjektu nedomino. Russellą domino ne jutiminių duomenų ryšys su juos patiriančiais / suvokiančiais subjektais, bet jutiminių duomenų santykis su fiziniais objektais, su kuriais jie vienaip ar kitaip susiję; dar kitaip sakant, Woolf ir Russellą domino jutiminių duomenų ryšys su fizika, ne su psichologija. Woolf charakterio santykis su pasauliu yra santykis tarp suvokiančio subjekto ir suvokiamo (ar nesuvokiamo) objekto. Kiekvienas jos veikėjas yra objektas kito veikėjo sąmonėje. Įvairios veikėjų percepcijos, jų erdviniai ryšiai tampa Woolf meniniu sprendimu, kuriuo subjektas netenka išbaigto vientisumo, aiškių ribų tarp savęs ir kito, nors, kita vertus, neteisinga būtų sakyti, kad herojus ir kiti veikėjai susilieja, netenka galios aptikti savęs aspektus kitų veikėjų sąmonėse. Rašytojai svarbiau paties veikėjo refleksijos, jo savimonė. Woolf skaitytojas mato ne pačią veikėjo tikrovę, bet kaip jis tą tikrovę suvokia, pažįsta. Kitais žodžiais tariant, rašytoją charakteris

domino kaip požiūris, t.y. kaip požiūris į tikrovę ir save. Skaitytojas tampa personažo sąmonės dalyviu, sykiu ir kūrinio prasmės dalininku.

4. Woolf nedomino tipizuotas veikėjas, veikėjas kaip socialinis ar psichofiziologinis tipas (nors veikėjo socialinį statusą, išsilavinimą etc. rašytoja visada nurodydavo). Kurdama *ontologiškai taupią* personažo formą, rašytoja stengėsi apsieiti be *perteklinių objektų* (savybių, daiktų). Kitaip tariant, atsisakyti „vaizdinių" charakterio kūrimo elementų – išvaizdos ir veiksmų aprašymo, kalbos, dialogo, detalaus aplinkos vaizdavimo, t.y. tų dalykų, kurie turi savybę ilgai išlikti atmintyje. Woolf rinkosi „mažiau vaizdinius elementus": (modernistinį) pasakojimą, charakterio jausmus, percepcijas, savistabą, prisiminimus, kitų veikėjų perspektyvas. Kitais žodžiais sakant, Woolf siekė, kad pagrrindinis charakteris *neturėtų* išlikti skaitytojo atmintyje, nesukurtų jo atmintyje ilgai išliekančio vaizdo. Tokiu būdu rašytoja paliko skaitytojui pačiam pabaigti susikurti personažo turinį. Woolf, regis, pritaria Russellui, implikuodama, kad galima pateikti daug faktų apie veikėją (jo išvaizdą, rūbus, būdą, namą, kuriame gyvena, kalbėjimo manierą, ar šeimos istoriją), tačiau, ar tai padės mums jį suprasti, pažinti? Ar toks turi būti veikėjas? Woolf taip pat skaido charakterį į fragmentų, atomų sankaupas. Kai kurie veikėjai kuriami regresijos ir suskaidymo principu. Tokia subjekto redukcija, jo sąmonės fragmentizavimas sukuria *solus ipse* charakterį.

5. Woolf moterų charakterių mąstymui būdinga asimetrija (*non sequitur*), vyrai išsiskiria analitiniu mąstymu. *Oratio obliqua* (tiesioginė menamoji kalba) tampa pagrindine pasakojimo forma, kuri leidžia giliau atskleisti veikėjo mintis, jausmus. Toks kalbos (*oratio obliqua*) ir mąstymo (*non sequitur*) vaizdavimas konceptualizuojamas Woolf kūryboje klajonių metafora. „Klajonė" metaforizuoja ne tik (*oratio obliqua*) kalbą ir (*non sequitur*) mąstymą, bet sykiu ir (modernistinio) romano rašymą. Klajojantis sakinys sutelkia mąstymą, klajojant išgaunama „nuostabi intelektualinės koncentracijos galia".

6. Daugiaasmenis sąmonės vaizdavimas yra vienas iš pagrindinių Woolf pasakojimo bruožų. Skirtingos veikėjų perspektyvos padeda Woolf kurti atomizuotą pasakojimą,

tačiau sujungus kai kurias perspektyvų projekcijas, atsiranda visuma. Woolf prozoje fragmentuotas pasakojimas jungiamas į visumą ne tik perspektyvų projekcijų būdu, jis sukabinamas ir motyvu, simboliu, interliudu bei kai kuriais „loginės formos" elementais, kaip antai, stalas, kėdė, veidrodis, langas ir kt. Pasakojimo erdvės tolydumą Woolf kuria ne bergsoniškuoju *dureé* principu, kaip dažnai manoma, bet „būties akimirkomis"; jos yra statiškos, atstumas tarp jų yra mažas, bet tą atstumą užpildo „kitos akimirkos". Intervalai (atstumas) tarp perspektyvų užpildomi interliudais: laiko ir vaizdo refleksija. Woolf laiko samprata atliepia tiek Russello ir Moore'o, kurie teigė, kad laikas yra realus, sampratą, tiek ir hegeliškąjį misticizmą, kurį plėtojo *Kembridžo Apaštalų* (ir Blūmsberio) grupės narys J.McT.E.McTaggartas – laikas nėra tikras (angl. *time is unreal*). Interliudai romanuose jungia tiek suvoktus, tiek ir nesuvoktus jutiminius duomenis į visumą, ir sudaro tai, ką galima vadinti „loginiu tiltu", jungiančius elementus į loginę formą.

Woolf proza nėra skirta tiesioginei doktrinų ar filosofinių idėjų analizei ar jų plėtotei, bet joje gausu klausimų, kuriuos sprendžia filosofija: „Kas yra pažinimas?", „Kas yra tikrovė?", „Kas žino, kas yra tikrovė?" Nors be filosofijos Woolf kūryboje esama ir kitų įvairių įtakų, mūzų (kaip antai, dailės, fotografijos, rusų baleto, kino, muzikos), Woolf buvo savarankiška kūrėja, ir jei vienos įtakos matomos geriau, o kitos – vos apibrėžiamos, tai tik parodo rašytojos kūrybos daugiaspalviškumą, temų daugiasluoksniškumą sudėtinguose prasmių kontekstuose, filosofinių idėjų daugiaparadigmiškumą.

Išanalizavus tikrovės sampratos konceptualizavimą Woolf kūryboje ir Russello pažinimo filosofijoje, būtų neteisinga sakyti, kad Woolf tiesiogiai integravo Russsello pažinimo teoriją į savo modernistinės prozos estetiką. Nėra įrodymų, kurie leistų šį teiginį patvirtinti. Tačiau yra įrodymų, kad Woolf turėjo ne vieną galimybę susipažinti su Russello filosofija, dalyvauti jo viešose paskaitose, o ji tomis galimybėmis neskubėjo naudotis. Ir nors Woolf kūryboje galima išskirti Russello pažinimo filosofijos projekcijas, visa tai

nurodo į daug gilesnius šiuolaikinės filosofinės minties šaltinius, kurie maitino tiek Woolf kūrybą, tiek ir Russello epistemologiją.

Woolf ir Russellą jungė bendra filosofinė mintis, kurią Russellas plėtojo, kurdamas pažinimo teoriją, o Woolf − savo literatūrinę estetiką. Visa Woolf kūryba yra implicitinė analitinės filosofijos pažinimo teorijos išraiška.

Darbo teiginių patvirtinimas

Mokslo straipsniai disertacijos tema:

1. „Russian Paradigm in Virginia Woolf's (Non) Fiction: Reading Dostoevky". *Literatūra. Vakarų literatūros tyrinėjimai. Anglų ir vokiečių literatūrų ir kultūrų studijos* 50 (5), 2008, 22-28.
2. „Virginios Woolf romanas „Džeikobo kambarys": charakterio kūrimo forma". *Literatūra. Vakarų literatūros tyrinėjimai. Anglų ir vokiečių literatūrų ir kultūrų studijos* 49 (4), 2007, 34-43.
3. „Virginios Woolf romano „Bangos" forma: polilogo dalyviai". *Literatūra. Vakarų literatūros tyrinėjimai. Anglų ir vokiečių literatūrų ir kultūrų studijos* 48 (4), 2006, 79-91.
4. „Virginia Woolf's Aesthetics of Modern Fiction: Search for Form in the Short Story "The Mark on the Wall"". *Literatūra, Vakarų literatūros tyrinėjimai. Anglų ir vokiečių literatūrų ir kultūrų studijos* 47 (4), 2005, 7-16.

Mokslinėse konferencijose skaityti pranešimai disertacijos tema:

1. „Russian Paradigm in Virginia Woolf's (Non) Fiction: Reading Dostoevsky". 2008. Tarptautinė konferencija *English and German Studies in Lithuania and Beyond: Tradition and Emerging Perspectives*. Vilniaus universitetas, Filologijos fakultetas, Anglų filologijos katedra, Vilnius, 2008.

2. „Virdžinijos Vulf romanas „Džeikobo kambarys": charakterio kūrimo forma". Respublikinė doktorantų mokslinė konferencija „Naujausi humanitariniai tyrinėjimai – 2007", Vilnius, 2007.

3. „Virdžinijos Vulf romano „Bangos" forma: polilogo dalyviai". Respublikinė doktorantų mokslinė konferencija „Naujausi humanitariniai tyrinėjimai – 2006", Vilnius, 2006.

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Nuo 2002 metų bendradarbiauja su Mokslo ir enciklopedijų leidimo centru, „Visuotinei lietuvių enciklopedijai" yra parašiusi daugiau nei 100 straipsnių apie anglų kalba rašančius / rašiusius autorius.

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